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ABSTRACT

This description of the process used and the problems encountered by an amateur super 8 film maker in producing a 13 minute film on a limited budget for use in formal library instruction at the University of California at Berkeley, provides practical advice to prospective film makers contemplating a similar project. The film uses animation to bring Superman, Wonder Woman, and Mr. Spock into conversation wtih a reference librarian. The script, budget, field testing information, and evaluation results are appended. (STS)

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"FILMING NARRATIVE"

for Library Instruction Film

"You Don't Have to be a Hero to Use the U.C. Library"

by

Charles H. Shain

IR004406

"FILMING NARRATIVE"

for Library Instruction Film

"You Don't Have to be a Hero to Use the U.C. Library"

by Charles H. Shain
Environmental Design Library
University of California, Berkeley.

December 2, 1976

ABSTRACT

This narrative describes the efforts of an amateur super 8 film maker, and reference librarian, to produce a 13 minute library instruction film on a shoestring budget for use as an audio-visual aid in a formal library instruction course (Bibliography I) at the University of California at Berkeley.

It describes problems in developing a script and translating that script into a film. Like other accounts by amateur film makers it illustrates the typical "coping with adversity" that goes with producing first films. It also describes some of the lessons that might be useful to others contemplating such a project.

The film is original in attempting to bring comic book and TV heroes (Superman, Wonder Woman, Mr. Spock) into an animated conversation with a U.C. reference librarian about topics that might interest such heroes in September 1975. Information is supplied on how to rent a copy of the film from the producer, or simply how to obtain a copy of the script.

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"FILMING NARRATIVE"

by Charles H. Shain
Environmental Design Library
University of California, Berkeley

December 2, 1976

It took approximately 5 years for me to produce this pilot super 8 film ("You Don't Have to be a Hero to Use the U.C. Library) designed to help undergraduate students become more familiar with the U.C. Berkeley library. In April 1971, I resigned as coordinator of Bibliography 1 -- a formal 3 unit course in library instruction offered to undergraduates -- stating that "I hoped to develop a short film dealing with the concepts of library use and the relation of the library to the outside world. If there (were) any amateur film makers on the library staff, or friends of staff members who (could) volunteer time, please call me...." (CU News, the weekly library newsletter)

Nobody called, so I began independent preparations for filming.

INSTRUCTION IN FILM MAKING

The following courses, mostly offered by University Extension in San Francisco or Berkeley, helped me to begin learning about practical film making and then to improve upon my limited abilities:

Fall 1973: Beginning Film Making X430.
Winter 1974: Film Editing X187.
July 1974: Intensive 8 mm Filmmaking Workshop X458 (40 hours in 8 days)
Fall 1974: Cinematography X452 (16 mm)
Fireside Filmmaking -- Berkeley Film Institute
(Filmmakers showing their films & discussing ideas & problems)
August 1975: Animation course -- 2 weeks, half day, plus 2 Saturdays.
(4th Annual Media Institute for Teachers, Berkeley)
Spring 1976: Sound Technology and Practice -- Berkeley Film Institute

FIRST EFFORTS

Having purchased a Nikon super 8 camera and a Bolex super 8 projector (both without sound) I made several false starts. The first, In 1973, was a silent scene showing a U.C. student library employee imitating a fearful undergraduate student who reluctantly asks a reference librarian for assistance after helplessly hunting about in the catalog and encyclopedias. Needless to say, help was secured, and the student left happily, passing another fearful student heading toward the reference area.

While accurately conveying ~~students~~ many students' feelings about using the library (and librarians), the film lacked dialogue and wasted much time in "tracking" the student through the library. Two related scenes, involving the same librarian were shot, one in the Documents Department and the other at the Oakland office of Pacific Telephone. They were to illustrate the switching function of the reference librarian, who connected inquiring students with the outside world as well as material within the library. This idea was later illustrated in the actual film by a reference to visiting the Women's Center on campus for practical information about women and employment opportunities.

In Spring 1974, I rented a Kodak Ektasound super 8 camera, and filmed and recorded an exchange between an undergraduate student and a professor. The dialogue illustrated how differently a professor approaches the library compared to a student. The professor maintains some 25 subject files pertaining to his interests. When he goes to the library he knows the names of key authors in his field, unlike the student. Also, unlike the student, he quickly asks the reference librarian for help if he is having a problem.

Showing this film on a rented sound projector to Fay Blake, then the School of Librarianship's liaison person with Bibliography 1, I was quickly

informed that this was a traditional put-down of the student. It was also a male-female stereotype situation. The student (a young woman) spoke very softly, while the professor spoke boldly and at length. "It was unintentional," I said. "Precisely," she replied!

Still in the doldrums, I wrote notes toward a script, but nothing would jell. I was trying to do something lively that would be a cross between an excellent, Beetles-type Merritt College orientation film, and the more didactic Hunter College videotape: "The Term Paper; Getting It Together", produced by Barbara Foster. More information, but still an inviting format was my problem.

Then I took a two week animation course in Berkeley during my Summer 1975 vacation, and I began to get ideas. I visited a family friend in Los Angeles who had majored in film making and literature at Claremont College, and discussed my new idea of using comic book heroes to loosen up the traditional boring library instruction film. She liked the idea, looked over my recent animation and other class films, and made some suggestions.

GETTING TO WORK

In November 1973, just after starting my first film making course, I applied for a "mini-grant" (below $500) to Dr. Robert Wilson, Director of the Teaching Innovation and Evaluation Services (TIES) office on campus. With help from a friend in San Francisco I had developed and submitted a proposed budget ($480) -- See attachment 1 --which would have worked if I had had more experience. (However, see "Problems" below). The application was approved by the Academic Senate Committee on Teaching in February 1974. Funds were obtained from Governor Reagan's $1 million undergraduate instruction improvement program.

In September 1975, Jane Flener, then Associate University Librarian for Public Services, asked me to buckle down and finish the film. Fortunately, by

that time I had had enough instruction, and the key animation mini-course, to proceed. I quickly wrote a script, (See Attachment 2.) using three heroes and the questions they might ask if the visited the University of California's library. I recruited a Moffitt Undergraduate Library reference librarian -- Jim Gault -- to act in the film (showing him my 3 minute class film "Superman at Oroville" as an inducement). Ingrid Radkey and Sonya Kaufman, two other librarians, were willing to assist in photographing the action.

Photography was completed in a few "borrowed" hours in Moffitt Undergraduate Library and in the Documents Department of the Doe Library. I did a later sequence in Public Health Library, with Evelyn Kiresen running a computer search for Mr. Spock. In all cases I used available fluorescent lighting and automatic camera light readings and lens openings.

Next, I was able to get two weeks off to spend full time on animation work and editing the film. I worked around the clock during that time, both during the week and week ends. After returning to work, and while participating in the Fall quarter frenetic reserve book processing action, I continued to work nights and weekends on the film--routinely leaving the building between 10 p.m. and midnight, following an 8 a.m. start. In a very short time I was running on a declining supply of nervous energy and exhibiting marked symptoms of stress (to put it kindly).

Ingrid Radkey stayed on to assist in the editing, and I was very fortunate to recruit Robert Sedor, a student working in the Environmental Design Library who had done some amateur film making in Los Angeles. Seeing me hard at work aroused his curiosity, and then led to him being a full editorial partner.

The film was apparently concluded on October 24, 1975, with the dubbing of voices and music onto the glued-on magnetic sound track. (Betsy Pollock supervised the sound dubbing.) This master film then went to a commercial photo laboratory in

San Francisco for the production of an "internegative", from which "release prints" would be made for actual showing, while protecting the original film. (I remembered how Merrit College's excellent super 8 film, made in 1970, had been destroyed when the original was being shown in an outside institution.) It turned out that unanticipated post-production problems were to be the most difficult ones.

ANIMATION TECHNIQUES

The basic form of animation employed was to use flat drawings of cartoon characters, move their lips by double frame sequential overlays (partly open, more fully open, etc.), and move their bodies by changing positions of legs (Wonder Woman), or the whole body (Superman) against a background. The other animation technique consisted of triple-frame filming of individual periodical covers, flashed in rapid sequence. I found that at 1/6th of a second per cover titles could be distinguished.

Superman, Wonder Woman, and Mr. Spock were enlarged from drawings via an opaque projector borrowed from the Architecture Department's project store room. The full size head and shoulders of Superman -- used in a double shot in Moffitt Library to establish his presence with the librarian -- required a second projection-enlargement. I painted in the colors using comic book originals as a guide. A catalog from the Federation Trading Post, in Berkeley, supplied a good drawing of Mr. Spock, and I found colors in a photograph purchased at this store.

Painting these figures on acetate cel animation sheets (Mr. Spock) or on white poster board taped beneath an overlay acetate sheet (Superman and Wonder Woman) was not difficult. This was done in the Faculty Slide Room in Wurster Hall. I did have trouble getting Mr. Spock's raised eyebrows for the computer sequence. It took several efforts. Good registration was obtainable for lips, eyebrows, or legs, by using pre-punched cel sheets positioned on a bar with three raised posts. (The Faculty Slide Room also had a tiny projection area, with a table and

screen, and I spent much time in that "screening room.")

I had originally planned to introduce Mr. Spock by photographing a plastic kit model of the "starship Enterprise" moving in front of a photographic starry background, and then cutting to Moffitt Library. However, while looking for a good background, I decided to photograph sequences from the TV screen at home. Thus, "Squire of Gothos" furnished a more lifelike dramatic entrance of the ship and Star Trek characters, as rearranged and spliced together frame-by-frame editorially. (I counted some 16 splices in a 24 second sequence.) The theme music came from another Star Trek episode, as taped from an auxilliary output on the TV -- at Dale Sanford's TV store.

COPING WITH PROBLEMS

A) DURING PRODUCTION

In spite of the time required, the animation filming was not that troublesome. For one thing, it avoided the problems of lip synch! It did feel funny buying Wonder Woman comic books in the stores (Who's the weirdo?), but I just acted natural. Also, doing the animation was fun! The pure fantasy seems to generate energy.

The major problem, by all odds, was keeping track of the reference librarian's spoken dialogue, as recorded on the film. Though there was a written script, which was recited a line or two at a time, and simultaneously taped on a cassette recorder, it proved easy to lose track of exactly what was being said on specific film footage. Especially after several retakes, caused by the librarian's forgetting these unmemorized lines while acting before a camera for the first time, in the middle of a working day.

An experienced cinematographer would have used a clap board, showing scene and take, to keep track of dialogue, along with "idiot cards" -- large printed phrases held near the camera for the actor to read. However, this was my first

picture with lip synch dialogue, and I thought that clap boards would be unnecessary and inhibiting.

After about eight days of almost going blind by peering for hours at a time into a flashlight bulb through the film in my film editor -- weakly restored by numerous eye baths in Lavoptik -- I decided that only a lip reader could dig us out of this hole. Ingrid Radkey suffered through this ordeal with me, identifying some spoken words and providing important moral support as I grew more desperate. It took two afternoons of work by Earl McKeever, a lip reader whom I hired through the Center for Independent Living in Berkeley, to do this job. We projected the picture, backed it up, and eventually wrote down the missing dialogue, using the script and cassette recording as a guide. It was exhausting work.

At the beginning of the third sequence (Mr. Spock), just before the lip reader collapsed with fatigue, we discovered the unexpected omission of the introductory dialogue with Spock. (Somehow it had been misplaced) We successfully reshot the whole Spock sequence early on a Saturday morning in Moffitt, under very controlled conditions.

Editing took considerable time. The film had to be cut apart, shots identified, frames counted, and preliminary sequences established. This is a fine cataloging process. Then a sense of timing had to be developed for the projected film -- as opposed to viewing the film in the small editor. Unused frames ("out-takes") had to be logged and stored in an accessible fashion. Several of these out-takes were later spliced back in, following editorial changes.

Burnt out editor bulbs and a malfunctioning projector had to be attended to, always at inconvenient times, late at night or on Saturday. The tape splicer blade became bent, and many splices had to be broken apart and redone on a new splicer.

Another urgent problem, consuming time and energy during my full time 10 days off work, was the need to shift my editing and projecting equipment twice from the borrowed faculty offices I was using. At one point I had only three days to use one office, and had to spend about half a day tracking down another office during those three days. Eventually, Professor William Garnett, of the Department of Landscape Architecture, who was on sabbatical leave loaned me his office for the balance of the project (about a month).

The second most difficult problem, which continued into post-production in another form, was dubbing the sound. This began on October 23rd with the assembling of all music and voices after work in our sound director's apartment in Oakland (Betsy Pollock). Music and voices were recorded in short passages on the film's sound track as the picture was projected (at 13 frames per second).

Unfortuaately, the projector-recorder was malfunctioning because of a bad internal electrical connection. When the film was played back to check the quality and synchronization of the sound, very often the voice had not recorded. The machine then had to be physically pounded -- by two hands -- with the film reels being held in place by a second person. Then a retake was made. The retake was usually successful. (The producer had to be scraped off the ceiling during this process.)

Despite all difficulties, pretty good lip-synch was being acheived because of the exceptional dexterity and experience of the sound director. However, she was unwilling to borrow another projector, thinking the problems were surmountable. And so we proceeded.

In addition to Ms. Pollock, Robert Sedor, a co-editor,helped coach each actor in timing their lines. He also ran the tape machine for the music sequences. Jim Gault, the live reference librarian, bore the major burden of speaking to match his own moving lips on the screen. It took wo nights to complete the dubbing, and the final product seemed good with only a single weak spot.

Later events undermined this assumption.

B) POST-PRODUCTION PROBLEMS

When I projected test copies of the release film created by the photo laboratory in November 1975, the voices sounded funny -- a little high pitched. The lab insisted that this was the correct sound, and as an amatuer I was at a disadvantage in arguing with them. Eventually, through assistance at the film unit of the State Department of Water Resources in Sacramento, I obtained a tape off the original film, that proved that the release print had been made at 24 frames per second instead of 18. We later discovered that the photo lab only recorded at 24 frames per second, without also accepting the 18 f.p.s. alternative preferred by Lenny Lipton in The Super 8 Book (San Francisco: Straight Arrow Press, 1975, p. 163). I located another photo lab that did work at 18 f.p.s. and they reworked the film without further charge to me.

The next problem was the discovery that the picture had a coarse photographic grain in places. This turned out to be a relatively rare condition called "reticulation", and it is caused by a change of temperature during the development process. An outside film technician confirmed what had happened, and eventually the film laboratory corrected the problem.

Even with these corrections, Bibliography I instructors felt that the sound was still inadequate, and they were reluctant to use it in class. Finally, one instructor volunteered (Jean Pelletiere), and we had a pretty good response in her class--according to written evaluations. However, she was still unwilling to recommend it for other sections unless the sound was improved.

The alternatives facing me at that time were all grim. It was impractical to shoot the film over again because of the added cost and because the main character was a reluctant volunteer, who had been exhausted by the dubbing

process. The remaining alternatives were: (1) wipe out his voice and substitute another person's voice (which he might have refused to accept, and I didn't have the nerve to ask) or, (2) find some mechanical means to improve the sound track.

While considering these unhappy alternatives, I signed up for a 10 week Sound Technology and Practice course offered through the Berkeley Film Institute in April 1976. Through discussions with my instructor (Nelson Morgan), and listening to the tape made in Sacramento, he determined that the sound could be mechanically improved through a sound mixing board. He produced a very good 16 mm fulcoat tape to show what could be done. In the end, a sound engineer did produce an 8 mm fulcoat tape, which was run back onto the original sound tracks of 5 film copies, individually, after they had been wiped clean first. The process took about 15 hours (3 sessions) because of difficulties in synchronizing super 8 equipment vs. the more standardized 16 mm equipment.

The correction technique consisted of: (1) emphasizing the voice frequencies; (2) dropping the sound level of background voices and sounds, and (3) introducing an imperceptible echo effect to make the voice clearer.

Another continuing problem is the lack of any super 8 sound projectors within the U.C. General Library, or centrally maintained on campus. This means that I must supply my own sound projector and run it for any class or group showing. (My projector is now being adjusted.) The best solution would be for the Library to purchase a rear projection machine which could be enclosed in a module within a library. With the film encased in a cassette, the user need only press a button to start the picture, without having to thread the film. This would cost about $500, but there are no capital funds available at this time.

FILM SHOWINGS

1. Nov. 30, 1975.

California Clearinghouse on Library Instruction program: "How to Evaluate Library Instruction Programs: A Workshop..." Held at California Library Association's annual conference, San Francisco. (Some 85 librarians majority of whom liked the film, though desiring improved sound)

2. Dec. 1, 1975.

"Science Resources Workshop on Library Instructional Techniques." Another panel, same conference. Good reception. No formal evaluations.

3. Dec. 17 & 18, 1975.

Library staff preview at U.C. Berkeley. Complaints about sound. Interest in treatment.

4. Feb. 27, 1976.

Showing to Dr. Robert Wilson, Director of Teaching Innovation and Evaluation Services, U.C. Berkeley. He liked the film. Suggested I try another film.

5. March 3, 1976.

Moffitt Undergraduate Library (U.C) Exhibit Lounge to some 32 students. (see attached announcement) Mostly good reaction. Formal evaluation sheets. (see attached evaluation form)

6. March 18 & 19, 1976.

Council of Planning Librarians annual conference in Washington, D.C. Good response.

7. April 9, 1976.

Jean Pelletiere's Bibliography 1 section. Formal evaluations. Response mostly good. Wanted improved sound.

8. April 13, 1976.

College of Environmental Design, U.C. spring orientation meeting for incoming undergraduates. Some 60 students. Assistant Dean Ellis thought general response good. Wouldn't cause rush on library, but opened the door a little because of

whimsical treatment (animation & cartoon characters) and the amateur qualities (vulnerable, not slick).

9. July 1976.

Jean Pelletiere private showing with new sound. She was now willing to recommend it to other Bibliography I sections.

10. Sept. 20, 1976.

College of Environmental Design, U.C. fall orientation meeting for incoming undergraduates. Some 100 undergraduates, 20 faculty & staff. Very good response. Numerous volunteered good reactions. One student: "Ordinarily I would have walked out on a library instruction film, but this was entertaining." (See attached Dean's note)

11. Oct. 8, 1976.

Annagret Ogden's Bibliography I section. Favorable response.

OFF CAMPUS SHOWINGS

Following announcement of the film in LOEX News (Library Orientation-Instruction Exchange), Eastern Michigan University, June 7, 1976, I have loaned the film, along with a script to the following colleges.

1. College of the Mainland, Texas City, Texas.
2. Kearney State College, Kearney, Nebraska.
3. Southern Alberta Institute of Technology, Calgary, Alberta, Canada.
4. Miami-Dade Community College, South Campus, Miami, Florida.

SOME PAINFUL LESSONS

1. Develop better consultation with potential users while planning the film.
2. Try harder to find and involve experienced film makers.
3. Try to use student actors instead of librarians.
4. Use good microphones, matching the projector, for better sound. Insist upon better recording conditions.
5. Use 24 frames per second, as this is the most common speed of projectors.
6. Get advance agreement reserving work space and adequate time off to produce a film before undertaking the project.
7. Be very glad that I have a sympathetic Department Head (Arthur Waugh) who permits me to get involved in such time-consuming projects, often at his own personal inconvenience.
8. Don't expect a first film to be easy to produce.

IMPACT OF THE FILM

It is still fairly early to judge the potential impact of this pilot film, in terms of its potential impact upon Bibliography I, upon other U.C. undergraduates, or upon other library instruction films.

Although the script has become available and a few colleges have borrowed a loan copy to preview, it is unlikely that a low budget pilot film ($480), addressed to a particular audience, is about to dramatically alter other situations. I would be happy to know if my use of comic book heroes and TV figures spreads to other places and opens up the potentialities of library instruction in a freer mode.

To obtain a rental copy, please write to:

CHARLES H. SHAIN, ENVIRONMENTAL DESIGN LIBRARY
UNIVERSITY OF CALIFORNIA, BERKELEY, CA. 94720

($15 for 5 week days. Script included.)

BIBLIOGRAPHY

A personal selection of books and periodicals useful for filming.

I. BOOKS.

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2. _____. Teaching Film Animation to Children. New York: Van Nostrand Reinhold Co., 1970.
3. Churchill, Hugh B., Film Editing Handbook. Techniques of 16 mm Film Cutting. Belmont, California: Wadsworth Publishing Co., 1970.
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8. Lipton, Lenny, Independent Film Making, rev. ed., San Francisco: Straight Arrow Press, 1976.
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10. Perisic, Zoran, The Animation Stand. New York: Hastings House, Publishers, (A Focal Press Book) 1976.
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12. Smallman, Kirk, Creative Film-Making. New York: Collier Books, 1969.
13. Young Animators and Their Discoveries. A Report from Young Filmmakers Foundation. New York: Charles Scribner's Son, c1973, 1976.
14. Youngblood, Gene, Expanded Cinema. New York: E.P. Dutton & Co., 1970.

II. PERIODICALS.

1. Cinefantastique. Oak Park, Ill., quarterly.
2. Cinemagic. Perry Hall, Md., irregular.
3. Filmmakers Newsletter. New York, monthly.
4. Super 8 Filmmaker. San Francisco, bi-monthly.
5. Take One. Montreal, Canada, every 8 weeks.
6. Today's Film Maker. Hempstead, New York, bi-monthly.

BERKELEY: THE GENERAL LIBRARY

8 November 1973

ATTACHMENT 1

Dr. Robert Wilson, Director
Teaching, Innovation and Evaluation Services
339 Campbell Hall
Campus

Dear Dr. Wilson:

Confirming our conversation of 5 November, I hereby apply for a $480.00 grant to develop a pilot film to assist in the instruction of U.C. Berkeley undergraduates enrolled in Bibliography I, a 3 unit course of instruction in the use of the U.C. library.

The film, which I have just begun to shoot in Super 8 film, will last 10-15 minutes, be in color, and have sound added. It will deal with concepts and problems involved in using the U.C. library. I am familiar with the subject through my role in helping to found, teach and coordinate Bibliography I from 1966-1971. Bibliography I currently has 11 sections and has been taken by over 2,000 students since it began in Fall 1968.

Dr. Fay Blake, current coordinator of Bibliography I and instructor in U.C.'s School of Librarianship, is enthusiastic about the project and will work with me in developing the film. She and the Bibliography I instructors will evaluate the film's worth to the course and make suggestions for changes in future films. Students will also be asked to comment, as will librarians in Moffitt's Undergraduate Library. If successful, this would be a breakthrough in bringing a variety of audio-visual material into the course. Even a partial success would help pave the way for future developments.

In order to develop this film I have enrolled in a Beginning Filmmaking course taught by University Extension in San Francisco (X430). I plan to continue the course for at least another quarter. The course should also help prepare me for follow-up films, which might be made in videotape or 16 mm, more substantial and durable media.

Such a film has been talked about and called for for at least a year. I plan to finish it within 6 months of funding. Your help in expediting the project would be most appreciated.

Sincerely,
Charles H. Shain

Charles H. Shain (2-4818)
Environmental Design Library
210 Wurster Hall, Campus

cc. Dr. Fay Blake, School of Librarianship
Mr. Richard M. Dougherty, University Librarian

1 Attachment - Proposed Budget

UNIVERSITY OF CALIFORNIA—(Letterhead for interdepartmental use)

PROPOSED BUDGET FOR A PILOT FILM TO ASSIST IN THE INSTRUCTION OF UNDERGRADUATES IN THE USE OF THE U.C. LIBRARY SYSTEM THROUGH BIBLIOGRAPHY I.

1. Super 8 film, color, 15 minutes.

(Estimated 7 to 1 shooting ratio. 35 rolls.
$3.95 per roll, less 10% educational discount,
= $3.16 x 35 rolls v.110.60 or $111.00 ..... $111.00

Developing 35 rolls @ 2.60, less 10% educational
discount, = 2.08 per roll x 35 rolls = $72.80 ..... 73.00

2. Editing supplies & titles.

Leader tape, glue, bulb, etc. 30.00

3. Adding sound to film.

Cost to stripe film and transcribe sound via rented equipt. 30.00

4. Make 3 release prints from final copy.

$53.75 per copy x 3 = $161.25 ..... 161.00

SUB TOTAL 405.00

5. TUITION FOR 1 quarter filmmaking course taken by Mr. Shain through University Extension, S.F. ..(X430) ..... $75.00 ..... 75.00
(NOTE: 2 quarters @ 75.00, Fall, Winter 1973/74, 1 qtr. only charged)

GRAND TOTAL 480.00

UNIVERSITY OF CALIFORNIA—(Letterhead for interdepartmental use)

BERKELEY [illegible] OF EDUCATIONAL [illegible]
AND COMPUTER SCIENCES

February 28, 1974

MR. CHARLES H. SHAIN
Environmental Design Library
210 Wurster Hall
Campus

Dear Mr. Shain:

I am pleased to inform you that the Academic Senate Committee on Teaching has acted favorably on your request of November 8, 1973 for a grant for development of a film to assist in the instruction of undergraduates in the use of the U.C. Library System through Bibliography I. The Committee has granted the full amount of $480. that you requested with one modification of your proposal: the Item 5 of your Budget in the amount of $75.00 for a course on film-making was disallowed and, instead, the money is to be used for evaluating the effectiveness of the film. It is recommended that you get an "outsider" to do the evaluation.

Very truly yours,

S. Silver

Samuel Silver, Chairman
Academic Senate Committee on Teaching

SS:jh
cc: Vice-chancellor Christensen

UNIVERSITY OF CALIFORNIA [illegible]

SCRIPT

ATTACHMENT 2

"YOU DON'T HAVE TO BE A HERO TO USE THE U.C. LIBRARY

An experimental library instruction film written by Charles Shain, Environmental Design Library, University of California. Berkeley, September 1975.

ABSTRACT

This 13 minute super-8 film, in color and sound (18 fps), featuring Superman, Wonder Woman, Mr. Spock and a U.C. reference librarian introduces U.C. undergraduates to some features of the General Library system plus encouraging them to ask a librarian for help when they have questions. To convey information more quickly the reference librarian takes steps that a student would normaliy be expected to perform under a librarian's direction, which should be pointed out to audiences.

CREDITS

Actors: Reference librarian: James Gault, Moffitt Undergrad. Library
Superman, Wonder Woman, Mr. Spock: created by animation
Voices: Superman: Charles Shain, Wonder Woman: Sonya Kaufman, Mr. Spock: William Whitson, Captain Kirk: Tom Alexander, Computer Voice: Helen Shain.
Sound: Betsy Pollock, U.C. Extension-Education
Technical Consultant: Earl McKeever
Written, photographed, animated, produced: Charles Shain
Editors: Ingrid Radkey, Robert Sedor, Charles Shain

OPENING TITLES

The University of California
at Berkeley

General Library
presents

An informal production

You don't have to be a hero

To use the U.C. Library

Sound:

Fanfare music from U.C. band playing brisk version of All Hail Blue and Gold.

PART I - SUPERMAN

Aerial view of the U.C. campus

Music continues. Brisk and appropriate for entering hero.

Superman glides across campus from south east to central campus above Moffitt Library
Medium shot (MS), freeze frame, of Superman above Moffitt Library

Cut to Long Shot (LS) of Reference Desk area inside Moffitt Library. Librarian talking with student.

Sound: Background noise, voices, etc.

Cut to Superman, CU, waiting to ask question.

Cut to student getting up from chair in front of reference desk, walks toward camera, and out of frame-left.

Cut to CU of Superman and librarian, facing each other, profile shot, head and shoulders. Freeze frame.

Sound: Silent.

Cut to Librarian facing camera, CU.

Librarian: "Hello, Superman. Can I help you?"

Cut to Superman, facing camera, CU.

Superman: "Yes. I want to find information about the bad effects of aerosol sprays on the upper atmosphere and the danger it poses to people on earth."

Cut to Librarian facing camera, CU.

Librarian: (slowly at first)

"I think I can help you get started. We should be able to find some material in the Reader's Guide to Periodical Literature.

Librarian gets up, walks out of picture frame to right. Returns into picture frame from right, carrying volume and sits down.

Librarian (CU facing camera) Looks down examining volume for a moment, then looks up: "Yes, there are some articles listed under 'pressure packaging'. (pause) There ought to be more recent material in the Documents Department. I'll call them and see.

Cut to Superman, CU, facing camera.

Superman: "Thanks. I'd appreciate that."

Cut to Librarian, picks up desk phone and dials.
Cut to profile shot of Librarian, CU, speaking:

Librarian: "Hello, Documents Department? This is Jim Gault in Moffitt Library. I'd like some help on a reference question. (pauses to permit reply) O.K. Have you any recent material on the effect of fluorocarbons on the earth's atmosphere? (pause) You do? Let me take those references down. (writing) ... Thanks. We have a distinguished visitor whom I'd like to bring over there."

Camera closes down. Dark.

Camera opens on glass door marked "Documents Department"

Cut to CU of Superman, profile, facing right. Short freeze frame.

Cut to Librarian, 3/4 profile, CU, facing Superman (at left). Librarian is seated at table, on which index volumes are standing, and faces toward camera.

Librarian: "The two references you might begin with are here. The first is Congressional Information Service, CIS Index. This will pick up testimony before congress.

Librarian picks up and examines volume. Looks up.

"Yes. There were hearings, hearings before the Sub-committee on Public Health. These hearings would help you."

Cut to Superman, CU, facing camera.

Superman: "Great. I'll have a look at them."

Cut to Librarian, starting to rise.

Librarian: "There was one other citation. Let's see if it's in." (steps out of frame)

Cut to Librarian sitting down with pamphlet. Medium close up (MCU) of cover, then close up (CU). "Fluorocarbons and the Environment."

Cut to librarian, CU, facing camera.

Librarian: (examining contents) "It's a study made for the Council on Environmental Quality in July, no June, 1975. ... There's an Executive Summary listed which mentions 'biological and health effects of ozone reduction' and also 'recommended federal programs.' This should really get you off to a good start. I'll leave you here while I go back to Moffitt Undergraduate Library."

Cut to Superman, CU, facing camera.

Superman: "Thanks, Jim, I appreciate your help. (blushes) You know, I've always been a little afraid to ask a librarian for help. Next time I won't hesitate. (stops blushing) Goodbye, Jim.

Camera closes down. Dark.

PART II - WONDER WOMAN

Camera opens to full length shot of Wonder Woman striding left to right, past the reserve counter area, with book shelves at right angle to camera.

Sound: Music ("I am Woman") Words sung: "I am

woman, watch me grow. See me standing toe to toe, as I spread my lovin' arms across the land. But I'm still an embryo (fades).

Cut to Librarian, CU, facing camera.

Librarian: "Hello, Wonder Woman. Welcome to our library. Can I assist you?"

Cut to Wonder Woman, CU, facing camera.

Wonder Woman: "Minerva, yes. My sisters on Paradise Island want information about the progress of the feminist movement in the United States.

"They are particularly interested in employment and career opportunities for women."

Cut to Librarian, CU, facing camera.

Librarian: "We have much material on that subject. I'll give you a few references and then tell you where you can speak with some knowledgeable people on this campus."

Librarian rises, goes off camera to right, returns with two volumes.

Librarian: "First, let me show you Women's Studies Abstracts.

(flips through pages)

Librarian: "These abstracts cover more than employment, such as changing life styles, raising children and so forth. They list and summarize a variety of articles.

(puts down book. picks up other volume.)

Librarian: "Second, Business Periodicals Index, which I also brought back with me, will list articles in the business press, as employers have begun to hire, train and upgrade women."

"The Index also describes efforts by women to find non-stereotyped jobs."

"Third, there are many books in our catalog listed under 'Women in the United States' or 'Women--Employment--United States.' "

Cut to open catalog drawer. MS, then CU of catalog card.

Cut to Librarian, CU, profile.

Librarian: "Finally, you should visit the Women's Study Center, in building T-9, very near to this library. ...

Camera cuts away to signs identifying the building, a picture of its door with hours it is open, also a reaction shot (freeze frame) of Wonder Woman.

Librarian (continues talking while camera is moving as above):

"...There women get advice on returning to work and finding better paid, more fulfilling jobs. They (counsellors) ...

Cut to Librarian, back on camera, CU, profile.

Librarian: "...can help meet the problem of (dealing with) today's high unemployment for both men and women."

Cut to Wonder Woman, CU, facing camera.

Wonder Woman: "Thank you. Aphrodite guide me to answer the list of questions my sisters have given me. I'll get started right away."

Camera fades out. Dark.

PART III - MR. SPOCK

Scene I - Getting Spock down to earth.

Camera opens with small star ship Enterprise against a background of stars. Enterprise flies toward camera, growing larger, and then flies past camera.

Sound: Music: Star Trek theme.

Cut to long shot (LS) of officers' station on Enterprise. Crew drinking coffee.

Cut to appearance of blue "earth type" planet on view screen of ship.

Computer voice: (as planet appears on screen)
"We have just passed through a time warp and are now in the twentieth century, approximately 1975.

Cut to reaction shots, MS, of Captain Kirk and McCoy drinking coffee, listening. Cut to Mr. Spock standing up against instrument panel facing camera, also listening.

Cut to Mr. Spock (turning away from his CRT terminal, looking toward camera, speaks continuously while camera cuts away to various crew reaction shots.)

Mr. Spock: "Captain, as science officer, I'd like to visit a major science library of that period. Can I beam down to the University of California Library at Berkeley?"

Cut to Captain Kirk, speaking to Spock.

Captain Kirk: "Fine, Spock. Take two security guards along. (As he speaks, camera cuts to transporter platform where three figures are beaming into invisibility.)

Scene II - Inside Moffitt Library

Camera opens with short freeze frame of Mr. Spock, facing camera, CU, mouth closed.

Cut to Mr. Spock, CU, facing camera, speaking.

Mr. Spock: "Greetings, librarian. Can you tell me how your famous library keeps up with scientific advances?"

Cut to Librarian, CU, facing camera.

Librarian: "It's a pleasure to meet you, Mr. Spock. You picked a good time to ask that question.

"The U.C. Berkeley library is expanding its access to bibliographic data bases and can conduct computer searches at patrons' requests. This applies to the physical and biological sciences, and social sciences.

"Librarians conduct the actual searches, after helping the patron to narrow the question. Unfortunately, for financial reasons, an average search costs the patron from $15 to $60.

Camera changes to right, 3/4 profile shot of librarian.

Librarian (continuing): "Students who feel that such searches might be useful for term papers, etc., could try to get funds from their departments.

"Students should check first with a reference librarian for the latest news on what search files are available.

"Of course, the printed indexing and abstracting publications are still available for manual searches.

"You might be interested in seeing a typical recent search on the Medline computer file. It's on the subject of 'Marijuana and sexual behavior.' "

Cut to Mr. Spock, CU, facing camera. Short freeze frame of Mr. Spock facing camera silently. Then short freeze frame of Mr. Spock raising eyebrows.

Cut to Medline sequence. Public Health librarian seated before keyboard with connecting phone. Picks up phone, dials, and places phone carefully in cradle to side of keyboard. Types on keyboard, paper begins to rise. Camera zooms in on paper, with close up of three citations.

Sound: Noise of computer, dialling of phone, ringing of bell.

Cut to Librarian.

Librarian: "After the search identifies likely articles, the patron can consult some 81,000 periodicals on the Berkeley campus. There are over 8500 in the sciences, alone.

Cut to CU of magazine covers flashing (39 separate titles).

Librarian: "If you have time, Mr. Spock, you should visit a few of our many science-related libraries on this campus.

"For instance, we have an astronomy-mathematics-statistics and computer sciences library. There are also a physics library, a chemistry library, an earth sciences library, and a biology library."

Cut to Spock, CU, facing camera.

Mr. Spock: "Fascinating. You mean that a student or researcher would have to find the proper library before actually beginning research."

Cut to Librarian, CU, facing camera.

Librarian: "Exactly. An important advantage of these many 'branch libraries' is that librarians located there are often subject specialists. This helps them meet the needs of their special clientele.

"These librarians often know people in their subject area who are experts on certain topics. Sometimes they can facilitate meetings with library researchers. Of course this depends upon the wishes and availability of the local expert."

Camera backs away.

Librarian (continuing): "Here is a map showing the location of these 'branch libraries' on the Berkeley campus. (camera zooms in on the map.)

"I hope you'll have a chance to visit a few before you leave campus."

Cut to Spock, CU, facing camera.

Mr. Spock: (holding hand in divided finger farewell pose) "Live long and prosper, librarian. I shall visit a few of these libraries before beaming up to the Enterprise."

Cut to Librarian, holding both hands up with divided finger salute, smiling.

(Credits roll. Music.)

THE END.

[For more information contact Charles H. Shain, Environmental Design Library, University of California, Berkeley, California 94720. (415) 642-4818]

UNIVERSITY OF CALIFORNIA, BERKELEY

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO

SANTA BARBARA • SANTA CRUZ

~~THE GENERAL LIBRARY~~
ENVIRONMENTAL DESIGN LIBRARY

BERKELEY, CALIFORNIA 94720

By way of further explanation

In viewing this film, please note the following ideas in the mind of the producer:

1. University of California students tend to feel very intimidated by our large, complex library. (Conclusion: Film should be informal & inviting.)

2. Only a limited amount of material can be conveyed in a general film aimed at a wide cross-section of undergraduates at an orientation meeting or entering a library instruction course. (Conclusion: Limit information, selecting key points: the reference librarian, our system of branch libraries, use of the catalog, indexes, computer searches, outside experts.)

3. This is an amateur film done under difficult circumstances and with very little money. (Conclusion: It will show rough edges.)

4. The film has been shown successfully at undergraduate orientation meetings at U.C. Berkeley's College of Environmental Design and in a Bibliography I section, drawing favorable responses. (Conclusion: It is useful here.)

5. This might not be the kind of film you want to make or show, but it does accomplish certain things that I believe are useful. It might suggest other approaches to you, such as the use of fiction or entertainment to sugar coat otherwise didactic material

Charles Shain, producer
"You don't have to be a hero..."

ATTACHMENT 3

super-8 flic
live-animated, 13 minutes

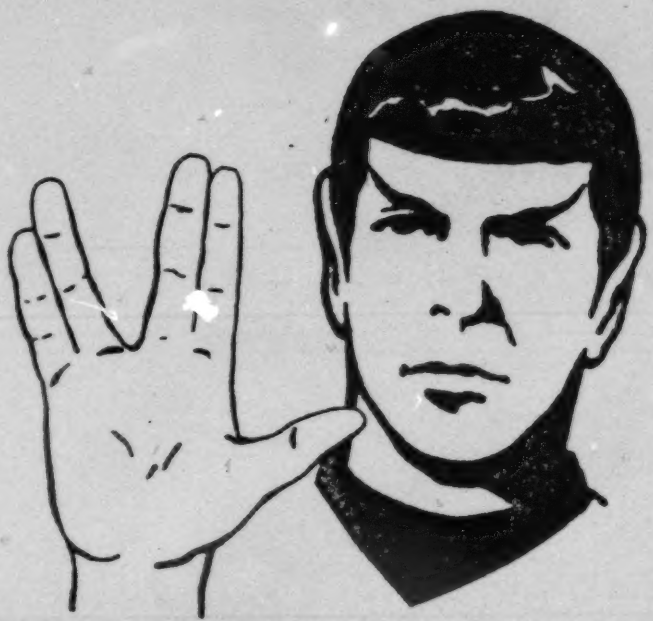
"You Don't Have to be
a Hero to Use the U.C.
Library."

MOFFITT EXHIBIT LOUNGE
10:00 THRU NOON
WED. MARCH 3RD (1976)

Producer-Animator:

Charles Shain
Environ. Design Library

** superman **wonder woman **mr. spock



ATTACHMENT 4

LIBRARY FILM SURVEY

Please reply briefly to the following questions so that we can produce better films to help you use the U.C. library.

1. Did you learn anything new and useful about the U.C. library?

☐ Yes. ☐ No. Please explain briefly:

2. Do you now feel more willing to ask a reference librarian for help?

☐ Yes. ☐ No. ☐ No change.

3. Did you like the film? ☐ Yes. ☐ No.

Brief comments:

4. Would you like to see a film on any of the following subjects?

☐ How to use the catalog.

☐ How to find books on different subjects.

☐ How to find magazine articles on different subjects.

☐ Other subject: .....

Explain:

THANK YOU.

Charles Shain, Environmental Design Library, U.C. Berkeley.

ATTACHMENT 5

BERKELEY: OFFICE OF THE DEAN
COLLEGE OF ENVIRONMENTAL DESIGN

October 11, 1976

CHARLIE SHAIN:

Dear Charlie:

I thoroughly enjoyed seeing your film, "You don't have to be a hero to use the U.C. library?" at the recent orientation. It has just the right spirit and approach for a first introduction to the library system.

As we discussed after the showing, I hope you will continue your efforts - developing technique which is up to the idea.

Sincerely,

Richard Bender
Dean

RB:sd

UNIVERSITY OF CALIFORNIA—(Letterhead for interdepartmental use)